A Marchendrama Based Upon an Idea of Life and Character-Ibsen and Hauptmann-Dramatist of Tenderness and Beauty-Miss Marlowe and Mr. Sothern.

What is the symbolism of Hauptmann's "Sunken Bell"? But first catch your chicken. It is as well to be sure that there are symbols. The programme at the Lyric prints "a few notes suggesting the interpretation of the characters as wrought out by Miss Marlowe and Mr. Sothern. These indicate that Heinrich, the bell founder, "typifying human aspiration, strives for the Liberation of the Soul from Formalism at its Best and Worst." His wife and children typify formalism at its best, and the Vicar, the Schoolmaster and the Barber typify it at its worst. Rautendelein, "typifying Freedom of the Soul * * * lends him Strength for his Conflict." Even the sun, though scarcely one of the Dramatis Personæ, is "emblem" of "the supreme truth and the supreme bliss." Most likely Mr. Charles Henry Meltzer is responsible for all this lucubration, for the symbols tinkle in harmony with those of the Foreword to his admirable translation of the play, which Miss Marlowe and Mr. Sothern employ. It would be a phenomenon unaccountable if two expounders of hidden meanings were to fall into

Frank Moore Colby, in his caustically antiseptic, sardonically stimulating "Imaginary Obligations," has a word or two to say about Literary Burrowing. "This digging up of unsuspected meanings goes too far. It spoils a poem to be all the time spading it, or boring through its imagery with a steam drill. The critics spend too much of their time underground, and they look pale and unwholesome when they come up. And it often happens that what they bring up is something they have dropped themselves. There are commentators who have been digging all their lives and come up with their own pocket handkerchief. They expect you to be glad about it. They think that a poet, like a dog, no sooner happens on a good thing than he wants to bury it. * * If you cannot burrow, how can you be deep? And if you are not deep, you are that wretched, vulgar thing, a casual reader, and will be snubbed to the end of your days by these haughty troglodites. So when one of them comes along, never let him see you feeding on the surface of a poem. Dive to the bottom like a loon. You can bring up queer things from below as well as he. Swear you got them from the deepest part Then he will feel degraded and superficial and blush awkwardly, like a casual reader.' There is one fine touch, however, in Mr. Meltzer's footnote which deserves public commendation. His symbols are those wrought out by Miss Marlowe and Mr. Sothern." He does not give the author credit of burying those bones. Hauptmann calls "The Sunken Bell" Ein Deutschei Marchendrama. If he ever reads this programme he will feel dreadfully superficial and ashamed. And yet, why not just this-a German

Fairy Drama? Browning's Fra Lippo made a few pertinent remarks:

Or say there's beauty with no soul at allnever saw it-put the case the same-) If you get simple beauty and naught else You get about the best thing God invents. That's somewhat, and you'll find the soul you've missed

Within yourself when you return Him thanks. But such prayer of thankgiving is a private function, sacredly personal. Let us not perform it in the streets or on a programme.

Hauptmann has made these creatures of childlike fairy tale beautiful and his own as surely as Wagner did the grander figures logy, "Breke quorax!" says the Nickelmann. That does not mean that, burrower though he is, the Nickelmann has got as far down as the chorus of "The Frogs" of Aristophanes, nor yet (though personally I am inclined to believe in this theory) that he is intended as the symbol of yelling Yale men. It simply means that he is a dear, delightful, sputtering and croaking old Water Man. The Wood Sprite produces a pipe, fills it with tobacco and lights it with a sulphur match which he strikes on his hairy haunch. No, he is not the symbol of those base creatures who make ignoble use of the promethean fire, and enkindle it with the sulphor of the father of all cloven hoofs. This me javal Wood Sprite, puffing away at an old clay, is as much himself as the primrose by the river's brim. Why does the fact that the bell founder has deserted his wife and children for Rautendelein make it necessary that Wood Sprite and Gnome. labor for him at his mountain forge? In order that it may be fulfilled, as it is written. that everybody works but father. Why. in the end, does Rautendelein marry the Water Man? Because, though she liked Heinrich better, she could not have the ice man. As to the why and the wherefore one answer is as good as another.

But the what-that is the affair between poet and public. The thing that keeps Die Versunkene Glocke" alive is the breath of beauty blowing through its fir shadowed mountain glades and over its gleaming. snow dappled mountain tops; the joyous animality of its trolls and satyrs and the rank, earthly lusts of its gnomes and goblins; the strifes and aspirations of its humans, their sins sufferings and despairsstrong poetic inagination in short, and

deep human sympathy. Though the symbol is vague or lacking there is a basic idea of life and human nature, and this is what gives the play its

character -a character almost unique in the modern poetic drama. Albert Pulvermacher, friend of Hauptmann in Berlin in the days of "Vor Sonnenaufgang" and now dramatic critic of the Staate-Zeitung here, finds that its theme is much the same as that of Hauptmann's earlier prose play. "Einsame Menschen." in which, as James Huneker remarks, the influence of Ibeen is paramount. Heinrich has clearly much in common with John Volkeral, who neglects his homely wife for the more brilliant Anna Mahr; but in this blue stockinged graduate of Zurich, who ends by reading him the moral law till he commits suicide, there is little in common with the sunny, wilding and wholly unmoral Rautendelein. Yet the lead is admirable, for it points to the fact that this Märchendrama scarcely less than that bit of flat realism throws back to the influence of Ibsen. Something of Brand has Heinrich, though the good for which he sacrifices wife and o ildren is not moral but artistic. And he has rather more of Solness, the master builder, who seeks the supreme triumph of his creative powers under the promptings of Hilda Wangel, who, though no woodland troll, is a creature of prime unmorals. And Heinrich, like Brand and Solness both, dies among the ruins of all he had hoped to build up in defiance of the matural ties If Ibsen had never lived,

it may be we should never have had "The Bunken Bell " The play is Hauptmann's own, none the less-the creation of an eye that sees to own visions, a heart that dreams its

SYMBOLSIN'THESUNKENBELL'? own dreams, Heinrich has none of the Ibsen man's commanding authority, none of his native confidence of right and power. At first, as at the last, he is pitifully, tragically aware of inherent weakness. Power is the keynote of the Norseman's genius, pity of the German's. No one but Hauptmann could have held our interest through the five acts of the squalid misery of "The Weavers," without aid of story or of movement, solely by the human appeal of abject hunger and at the end left us with the sense of having received the most precious aliment of the humane spirit. No one could have made us follow, pulse by pulse, the slow heart anguish of Fuhrmann Henschel-crushed out by remorse for a crime that was no crime, but only the deed of a dull good soul, too easily led blindfolded by designing wickedness. No one could have made us believe and take delight in the pitifully vain imaginings, the fevered illusions of triumph, that cast glamour about the destitution and death of little Hannele. The fate of Heinrich, to my mind, is less simply, less inevitably poignant than the fates of other creatures of the same heart; but it lives before us, none the less, according as it makes us feel pity for this man who has lifted the wine of life to his lips and drinks the bitterness of his dead wife's tears.

More compelling, to my mind, is Rautendelein, for the genius of Hauptmann lives in loveliness no less than in sorrow. She is what no creature of Ibsen's ever was, a thing of pure and exquisite beauty, whose girlish hair entangles all the radiance of the sun, whose virginal lips are a budding rose, and whose quick pulsing veins run with the intoxicating wines of life. Pagan she is, perhaps—all inspiration to the sheer love of the senses is said to be that. But with the first dew tear-which she gathers from her soft cheek and shows in wonder to the Nickelman-a soul is born; and when at last, abandoned by the tortured Heinrich, she descends to the dank grottoes and slimy couch of her Water Spirit, only the soul remains. The soul may not be that of Rautendelein, (though here I confess to Fra Lippo's reservation), but in ourselves it is; and thanks are due to its creator quite the same.

In "the interpretation of the characters as wrought out by Miss Marlowe and Mr. Sothern" there was not much of all this. Perhaps they were too intent on Mr. Meltzer's symbols to make the characters really human. Mr. Sothern lacked sublety and tenderness. In the last act especially, by no means technically clear or strong in itself, the lack of palpitant sensibility was fatal. Miss Marlowe at best played at Rautendelein's elfin girlishness and sunny, pagan charm. Agnes Sorma, who is said to have excelled in just those qualities which Miss Marlow lacked, I have never seen in the part; but a comparatively unknown actress, Teresina Gessner, of the Deutsches Theater in Berlin, had them in full measure. And Otto Sommerstroff, who played the bell founder, lived far deeper into the part than Mr. Sothern.

The performance at the Lyric was at its best at the climax of the fourth act. Hauptmann is far too intent on the hearts and souls of his creatures to be or to care to be much of a formal technician; but in the range of the modern drama Ibsen not excluded, there is no stronger nor more deeply human and poetic climax than here. The protagonist of the scene, it may almost be said is the tolling of the sunken bell. far down in the murky waters of the tarn. In feverish despair Heinrich has clung to his elfin wife, draining her love to the dregs for the illusion of power it brings; but sleeping or waking the bell sounds in his spirit, tolled by the ghostly hand of his dead wife. Then the children appear in a vision, bearing between them the cruse of their mother's tears. The pealing of the bell becomes audible, rising in an awesome, mysterious crescendo. Heinrich turns upon his pagan bride, curses her, renounces her and tears himself away, eafened by the mighty clangor of remorse

There was room for improvement in the stage management of the scene. The children did not appear and disappear, but were somewhat mechanically pushed on the stage and dragged off it. The tolling of the bell might have been less like the sounding of a gong, its crescendo more gradual. But it was with a fine sweep of ession that Heinrich turned against Rauendelein, and nothing could have been deeper or more vigorously true than the look of sculptural horror with which she met her fate.

There may be more brilliant plays than this in the slender repertory of the modern poetic drama; but there is none, as it seems to me, which has as strong and authentic a note either of imaginative beauty or of heartfelt tenderness. JOHN CORBIN.

THE BROOKLYN THEATRES. Mrs. Fiske in "The New York Idea" Coming to the Shubert.

Mrs. Fiske in Langdon Mitchell's farcical satire on the divorce evil called "The New York Idea" comes to the Shubert this week. Mrs. Fiske's company is a brilliant one, including John Mason and George Arliss.

"The Daughters of Men," recently produced at the Astor Theatre in Manhattan. comes to the New Montauk this week. It is the work of Charles Klein, best known for "The Lion and the Mouse" and "The Music Master." Henry B. Harris has got together a capable company for the pro-

Fay Templeton in the George M. Cohan play ."Forty-five Minutes from Broadway" will be the attraction at the Broadway.

"A Millionaire's Revenge," the melodrama founded on the Thaw-White case, will be at the Grand Opera House.

Charles T. Aldrich in "Secret Service Sam" will be at the Folly.

Miss Vesta Victoria will be retained as the headliner at the Orpheum Theatre for her second and last week. Violet Black and her company, the Bounding Geordins, the Three Meers, Johnson and Harty, Ward and Curran and the Meredith Sisters are also on the bill.

The programme at Hyde & Behman's includes Bert Leslie in "Hogan's Visit," May Boley and her Polly Girls, Harry L. Tighe in "Those Happy College Days," Edith Helena, the soprano; Mr. and Mrs. Edward Esmond and Nat Haines.

At Keeney's the headliner will be Lalla Selbini, "The Bathing Beauty." The extra attraction will be Westley and Pincus's production of the musical comedy "In the Swim," Bobby North, Keno, Walsh and Melrose, the American Comedy Four and McKay and Cantwell.

The "Bachelors' Club" will be the bur-

esque attraction at the Star. Rose Sydell's London Belles will be at

the Gayety. R. G. Knowles to Lecture This Week. Mr. R. G. Knowles will inaugurate his course of lecture entertainments in Carnegie Lyceum on Tuesday afternoon, February 12. The first lecture will be "A Visit

to South Africa," with new and original

WOMEN STARS IN NEW PLAYS.

ELLEN TERRY TO PRESENT DUTCH DRAMATIST'S WORK.

"The Good Hone" and "Nance Oldfield" at the Empire - Henrietta · Crosman in 'All-of-a-Sudden Peggy"-"Told in the Hills" and Louis Mann's New Play

For her last week at the Empire Theatre Ellen Terry will give eight performances of a double bill-"Nance Oldfield." one of her best liked characters, and "The Good Hope." a new play which Christopher St. John translated from the Dutch of Hermann Heijermanns. To Miss Terry falls the part of a fisherman's widow who sees her two sons brought back dead from a fishing trip and who knows that the loss of their lives is due to the unscrupulousness of the ship owners. "The Good Hope" will also mark the first appearance of Suzanne Sheldon as a member of Miss Terry's company.

Henrietta Crosman begins at the Bijou to-morrow night a short engagement in "All-of-a-Sudden Peggy," a comedy by Ernest Denny, which has met with favor in London and in many cities of this country. Peggy O'Mara is an impulsive Irish girl whose mother wishes her to marry Lord Anthony Crackenthorpe. Peggy objects to being disposed of in this way and sets on foot a scheme to marry her mother to Lord Anthony, while she herself helps the plot along by a pretended elopement with his younger prother. In the end she marries the younger one, but until then has been a series of lively complications. In the cast are Ernest Stallard, Frank Gillmore, J. R. Cranford, Kate Meek, Jane Marbury, Ann Warrington and Ida Waterman.

A dramatization of Marah Ellis Ryan's story "Told in the Hills," which has been made by Mrs. Ryan and McPherson Turnmade by Mrs. Ryan and McPherson Turn-bull, will be presented at the Astor to-morrow evening under the title of "Genesee of the Hills." Genesee Jack, the scout and adopted member of an Indian tribe, whose love for Rachel Hardy, an Eastern girl, reforms him, is the part assigned to Robert Drouet, while Chrystal Herne is to play Rachel. The four acts are laid in and around the Hardy ranch in Northwestern Montana, and Indians and United States cavalrymen figure in and United States cavalrymen figure in the big cast. Among the actors whose names are familiar to playgoers are Doris Mitchell, Louise Galloway, Menifee Johnstone, Edward Ellis and William Courtleigh.

Louis Mann is to return to musical comedy and we shall see him on Saturday at the Casino in "The Girl From Vienna," for which Roderic C. Penfield has written the book and Gustave Kerker the music. Mr. Mann has one of his familiar parts as Hensee Blinder, a simple minded Austrian hotel keeper who has arranged for a wife through a marriage broker and falls in love with another. Much of the fun of the play is based on Hensee's struggles to escape the clutches of a couple of grasping lawyers. With Mr. Mann are Louise Gunning, Lotta Faust, R. C. Herz, Josie Sadler, Carrie E. Perkins, Anthony Ascher and William

The repertoire of the fourth week of the engagement of Mr. Sothern and Miss Marlowe at the Lyric Theatre follows: Monday and Tuesday, "Jeanne d'Arc"; Wednesday, "The Sunken Bell"; Thursday and Friday, "Hamlet"; Saturday matinée, "Romeo and Juliet": and Saturday night, "The Merchant of Venice." The production of D'Annunzio's play "The Draughter of Jorio" has been postponed ".ntil Tuesday night of the seventh week. The arrangement for the following week is: Monday and Tuesday nights, "The Merchant of Venice"; Wednesday night, "The Sunken Bell"; Thursday and Friday nights, "Twelfth Night"; Saturday matinée, "Jeanne d'Arc"; and Saturday night, "Romeo and Juliet."

George M. Cohan will begin an engagement at the New York Theatre to-morrow evening in his own musical play, "George Washington, Jr.," which was originally presented at the Herald Square Theatre last season. Mr. Cohan will be supported with but three exceptions, by the original company which appeared with him at the Herald Square Theatre. The principals are Jerry J. and Helen F. Cohan, his father and mother; Vinia Daly, Leona Anderson May Gildea, Willis P. Sweatnam, Frank McNish, Jr.; Frank N. Boyle and Earl C. Stanley.

At the Berkeley Lyceum Theatre next Tuesday evening a drama of modern life entitled "The Reckoning," by Arthur Schnitzler of Vienna, will be produced by Robert Hunter, with a cast including Katherine Grey, Phyllis Rankin, Sarah McVickar, John Dean, Albert Bruning, Robert Conness, and George Henry Trader.
"The Reckoning" will be presented under
the stage supervision of Gustave von the stage supervision of Gustave von Seyffertitz, formerly stage director at the Irving Place Theatre, and Frederick Sullivan. "The Reckoning" is not an adaptation, but a faithful translation by Grace Isabel Colbron of this city of Schnitz-ler's play entitled "Liebelei."

"Brewster's Millions" continues its successful career at the New Amsterdam. It will remain there two weeks longer, after which it goes to the Hudson Theatre for an extended engagement.

William Collier in "Caught in the Rain" will give nine performances at the Garrick this week. Three of them will be matinées, which will be given on Tuesday, Wedne day and Saturday.

At Wallack's Theatre Sam Bernard is in the fifth month of "The Rich Mr. Hoggenheimer." This week he will give a matinée on Tuesday instead of the regular Wednesday matinée.

"The Hypocrites" has only another fortnight to remain at the Hudson Theatre. It will celebrate its 200th performance there on Monday evening, February 18, when silver souvenirs will be given. There will he no Wednesday matinée at the Hudson this week, a matinee being given on Tuesday, Lincoln's Birthday, instead.

Commencing on Wednesday afternoon. February 13, Mme. Alla Nazimova will shift "A Doll's House" to the Herald Square Theatre for a series of special matinées. These special performances will be given on Wednesdays, Thursdays and Fridays

"Salomy Jane," with Miss Eleanor Robson in the title role, continues at the Liberty Theatre. A benefit performance for Jes-Harte Steele will be given on Thurs

Rose Stahl in "The Chorus Lady," now at the Hackett, celebrates her 200th performance on February 22. The usual Wednesday matinée of "Dream

City" and "The Magio Knight" will be omitted at Weber's Theatre next week. Instead a matinée will be given Tuesday. "The Great Divide," with Margaret Anglin and Henry Miller, begins the twent-

tieth week of its stay at the Princess Theatre to-morrow evening. "The Belle of Mayfair" will reach its one hundredth performance at Daly's on February 25.

Jefferson De Angelis in "The Girl and the Governor" is at the Manhattan.

At the Savoy "The Man of the Hour"

In "The Red Mill" Montgomery and Stone have found a worthy successor to "The Wizard of Oz." They are in their sixth month at the Knickerbooker.

Clara Bloodgood in Clyde Fitch's comedy, "The Truth," will continue her matinées at the Lyceum Theatre. Next week they will be on Monday, Wednesday and Friday, and the following week on Monday, Tues-day and Wednesday.

In addition to "Pioneer Days" and "Neptune's Daughter" at the Hippodrome, the circus bill includes the Curzon Sisters, the Four Holloways, Power's Elephants and the Dollar Troupe of Acrobats.

"The Parisian Model," with Anna Held,

at the Broadway, is one of the best liked of the season's musical shows. Carlotta Nillson in "The Three of Us"

Lulu Glaser in Klaw & Erlanger's production of Sydney Rosenfeld's ballooning comedy, "The Aero Club," will begin her last two weeks at the Criterion Theatre

At the Majestic "The Rose of the Alhambra" will have three matinées this week, Tuesday, Wednesday and Saturday.

Frances Starr in "The Rose of the Rancho" continues at the Belasco.

The fifth and positively last week of the run of Blumenthal and Kadelburg's comedy "Der blinde Passagler" ("Love at the Helm") will begin to-morrow night at the Irving

David Warfield in "The Music Master" has but a short time longer at the Academy of Music.

Lew Dockstader and his minstrel company will be at the Grand Opera House this week. "The Wizard of Oz" will be at the West

The Fourteenth Street Theatre will have

The stock company at Keith & Proctor's 125th Street Theatre will revive "The Little

The "Wine, Woman and Song" company continues at the New Circle.

"Bedford's Hope" is to be the week's attraction at the American Theatre. "Nellie, the Beautiful Cloak Model," comes

Lillian Mortimer in "No Mother to Guide Her" will be at the Thalia.

The little Gillette melodrama "The Red Owl," will head the bill at Keith's & Proctor's Fifth Avenue. Other acts slated are: Katie Barry, Clayton White and Marie Stuart; Cliffe Berzac's Circus, the Le Brun Trio and Crane Brothers.

Dorothy Russell and her ten Buster Brown Girls with their dancing Teddy Bears will be at the Harlem Opera House. Mr. and Mrs. Gardner Crane, James Thornton, Wilton Brothers, the Three Dumonds, the Marco Twins, Grace Hazard, George W. Day and Beaumont's Ponies complete the

These will be the entertainers at the

Union Square: "The Sunny South," with a score of darky singers and dancers; Mr. and Mrs. Gene Hughes, Fred Ray and Company, Clarice Vance, Frank Bush, Ah Sing Soo, a Chinese conjuror, and Mile. Albertine and her trained parrots and cockatoss. The spectacular production Polly Pickle's

Pets in Petland" will be the topliner of this week's programme at Keith & Proctor's Twenty-third Street. Others on the bill are Trixie Friganza, May Duryea and Charles Deland and the Boston Quartet. At the Fifty-eighth Street house Ethel

Levey heads the bill. Others are Franz Ebert, Charles Burke and company; Fred and Pauly, Al Weston and Company and the The features this week at Keith & Proctor's Jersey City are: The Kauffman | dreds of which he has made, not if his life froupe of Cyclists, Jane Courthope and

Company, Jack Wilson Trio, Sam Watson's Farmyard, Alf Grant and Ethel Hoag, Paul Burnes, the Royal Musical Five and Adams and Mack. At the Colonial Theatre next week Harry Bulger and company will present "Mink's Rink." Josephine Cohan and company, J. Warren Keane, the magician with "Askme, the Dial of Eternity;" Will Rogers, Fred Niblo, Snyder and Buckley, and Irene Franklin, complete the bill.

At the Alhambra Theatre Taylor Granville and company will present for the first time a new act entitled "The Aeronaut" in three scenes. That Quartet, the Russell Brothers, the Elinore Sisters, the Four Melvins and Abdul Kader and his wives are also on the list.

At Hammerstein's the bill is headed by Mr. Henri De Vries presenting "A Case of Others will be Walter Jones and Arson." Others will be Walter Jones and Mabel Hite, Walter Perkins in "The Man from Macy's," Jack Norworth, Rex Fox and George Mozart.

Tony Pastor's bill is headed by Matthews and Harris in "The Pirate King." James B. Donovan and Miss Rena Arnold, Florence Gregson and company, Swan and Bambard and the Gotham Trio are others announced.

New moving pictures, the Andres and the Hungarian Gypsy Band are extra features at the Eden Musee.

The Tiger Lilies will give the burlesque show at the Dewey.

The Gotham will have The Kentucky

Capullo and Tona are features of the bill at Huber's Museum.

Sunday Amusements.

The theatrical treasurers are to have their annual benefit performance to-night at Wallack's Theatre. Among the stars who have volunteered their services are Sam Bernard, George M. Cohan, Elsie Janis, Anna Held, Willy Zimmermann, That Quartet, Anna Blackstone, Mme. Poehl-mann and Maurice Levi and his band.

The usual Sunday concerts will be given at the Proctor houses, Hammerstein's, the American, the West End, the Grand Opera House, the Yorkville, the New Star, the Colonial, the Alhambra, Hurtig & Seamon's, Dixon's Third Avenue and the Metropolis, the New Circle, Dewey and

> Poets' Poor Pay. From the Cornhill Magazine.

Gotham theatres.

Milton's "Paradise Lost" has its importance in the history of publishing as well as of reward which the author received for his work, two payments of £5 each and one of £8 (paid to his widow), making a total of £18 in all for the most famous poem in the Eng-

in all for the most famous poem in the English language.

But what previous English poem had been
made the subject of a formal legal agreement,
providing for payments on the publication
of each of the first four editions? What
English poet had previously earned £18 by a
poem, not by a dole from a patron or a gift
of a sinecure, but as a matter of business
from a publisher?

Proved Himself a Seer. Seattle correspondence Topeka Capital.

Robney Banta, formerly of Octawa, Kan. ead a girl's palm and told her fortune while at the St. Louis exposition in 1904. He predicted that she would move to another State

and marry.

Banta did not see the girl again until receitly, when he met her in Seattle. To-day he married her, making good the prediction he made three years ago. Banta is well known here, being the president of the local Kaneas Society.

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FARMER WHO MAKES FIDDLES.

INDIANA MAN'S INSTRUMENTS OF

The farm fiddles were of sweeter tone, their construction on absolutely correct lines, and they threw away the creations of established factories and adopted those made by a man between 60 and 70 years old, who works beside a kitchen stove, using only a jackknife and other tools that he originated.

The most singular fact concerning the strange talent of the Hoosier farmer, says the Indianapolis Star, is that he is not able to take any kind of an instrument and play a tune. He cannot play the violin, hundepended upon it. But he knows in an instant when an instrument gives out its proper sound.

James Calvin Kerlin is the name of this odd character, this aged craftsman who has made the homes of hundreds of Indiana and other people to ring with the sweetest notes of the musical day. His farm home is two and a half miles out of the city of Delphi. In summer time he is accustomed to raise berries and to market the product of his little farm in town. It has often occurred that he has driven to town with crates of berries in one part of the vehicle and finished violins in the other.

A daughter of the old violin maker wa the innocent cause of this farmer trying to emulate the craft of Stradivarius. daughter is now Mrs. Leonard Neff. When she was a mere girl she had made several cornstalk fiddles and one day she climbed up on the bench at which her father was working and begged him to make her a real violin. He finally consented, and he has been making them ever since. His efforts in this line induced him to experiment with the sounds of different woods for, as all violin makers know, there are certain combinations of wood that render them of particular tone when fashioned into an instrument. Indiana woodchoppers have split timber in Indiana woods that to-day forms some part of what is considered a perfect instrument. The tops of some of the Kerlin violins were made of material split from discarded telephone. poles. These poles were hauled to the Kerlin farm house and were split up at the convenience of the patient worker. Other parts came from the apple and pear trees of his own and adjoining farms, and some of the hickory for which the Hoosier domain is famous is now a component part of some of the instruments used in Indiana

orchestras.

In making violins Mr. Kerlin accomplished what no other violin maker seems to have undertaken. He carved out a permanent chin rest for his instruments. This also was the result of a request made by his daughter, Mrs. Neff, who in an accident had suffered the fracture of her collarbone. This resulted in great difficulty, in holding the instrument, and she cident had suffered the fracture of her collarbone. This resulted in great difficulty in holding the instrument, and she asked her father to carve a sort of lip on the top cover that enables any player to hold the instrument with the chin alone.

A great deal of the work done by the old fiddle maker is transacted at night by lamplight. He sits by the kitchen stove and scrapes away at a piece of wood until and scrapes away at a piece of wood until and scrapes away at a piece of wood until
he has worked it down to the proper thickness. Frequently he holds the piece
to the light to tell by his eye how thin it
is getting to be. He has worked as late
as 1 o'clock in the morning until a certain
piece of timber had attained its proper
slender proportions.

lender proportions.

After the worker has spent night after night on an instrument and at last it has been hung up and the daughter is asked to draw the bow across the strings the maker knows in an instant what degree of excellence he has attained. If there is anything wrong with the sound it is his ear that detects it. He is accustomed to send his daughter into a different room of his house with half a dozen or more of the violins he has made. He knows exactly which one she is playing, and when she at-tempts to deceive him by taking up the same instrument and using it for two diferent pieces he is quick to say, jocularly. You didn't change that time, my lady." Despite the fact that he is unable to play on the instrument that his hands make he is able to distinguish the sound of each

one of them.

Mrs. Neff took lessons from Mrs. Samuel Jenkins of Delphi and became a good vio-linist. Mrs. Jenkins bought one of the Kerlin violins and uses it to-day. Ry trade Mr. Kerlin was a carpenter. In his early days he had gone to a singing school in Juniata county, Pa., where he was AMUSEMENTS.

METROPOLITAN, OPERA HOUSE. TO-NIGHT POPULAR PRICES.

INDIANA MAN'S INSTRUMENTS OF

WONDERFUL TONE.

GRAND SUNDAY NIGHT CONCERT.

Soloists: MMES. SEMBRICH, KIRKBY.

LUNN, RAPPOLD: MM. GOBTTE, JOURNET, Entire Metrop. Opera House Orchestra. Conductor, MR. BOVY.

Mn. BOVY.

Mn. Evg., Feb. 11, at 8-First time in Italian-MADAMA BUTTERFLY-Farrar, Homer, Caruso, Scottl, Reiss, Paroll, Muhlmann, Rossi. Cond. Vigna.

Them by Sound When Played for Him.

An Indiana farmer makes violins with such skill as to cause well known musicians to discard costly instruments and make use of those made on a little sixteen acrefruit farm in Carroll county. Not long ago some of the best known violinists in Michigan City heard of the instruments that were made of wood chopped out of Hoosier forests, and they experimented.

The farm fiddles were of sweeter tone, their contents of the contents of the

Fri., Feb. 22 (Wash'ton's Birthday), Special Mat.
AT REGULAR PRICES at 11:30 A. M. precisely,
Richard Wagner's Festival Play.
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"Der blinde Passagier" (LOVE AT THE HELLM).

With W. THALLER as "Eduard Bellermann.

MENDELSSOHN Menday Feb. 18 2:30 MME. BIRDICE BLYE ONLY PIANO RECITAL.

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Direction THE EVERETT PIANO USED.

MENDELSSOHN Friday Feb. 15 2:30 ONLY NEW YORK RECITAL OF GERTRUDE PEPPERCORN

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ORCHESTRA A. D. Volpe. Conductor.
Soloist Anton Hekking.
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WAI.DORF.
Feb. 14, 2:30. | Benefit KEATS-SHELLEY Memorial
Mark Twain, Julia Marlowe, Maud Powell, Mrs.
Wellman, Beatrice Herford, F. Hopkinson Smith
and others will take part.
"."Boxes and tickets at Tyson's."."

PANAMA

John Floyd Hume's
Pictured Description
of the GREAT CANAL
that is to connect the
BERKELEY LYCEUM, Feb. 11 and 15, 2:30 P. M.

MENDELSSOHN HALL, Mon. Aft., Feb. 11, at 3:30 SUSAN METCALFE SONG Tickets, \$1, \$1.50, at box office and 10 East 17th st.

born and raised, but he sang or whistled but little. He spent most of his life in farming and fruit raising.

The people of Delphi tell some interesting stories of the love of this farmer fiddle maker for string instruments. For years it has been customary for travelling musicians to appear in Delphi. They belong to bands of medicine and other venders. There generally is a man who knows how to handle a violin. Mr. Kerlin, when he happened to be in town, would get closer and closer to the fiddler, watching his every movement, and apparently would catch every sound. When the player would finish his tune Kerlin would reach up to the owner and ask him to allow him to examine the instrument, and then the farmer would spend a quarter of an heart of the strumer would spend a quarter of an heart of the strumer would spend a quarter of an heart of the strument. born and raised, but he sang or whistled

Black Cat Football Team's Mascot. From the London Daily Mail.

instrument, and then the farmer would spend a quarter of an hour examining it with evident pleasure.

The strange sight of a black cat as the travelling mascot of a football team was witnessed in connection with a league match at Park avenue, Bradford; on Saturday. Early in the season a fine, glossy black cat strayed into the premises of the Halifax Football Club at Thrum Hall. Some mem Football Club at Thrum Hall. Some members of a superstitious turn of mind perceived in this visit an omen of good fortune and, in keeping with a local custom, buttered the animal's paws. Ever since the cat has received the kindlest treatment and fortune has smiled on the efforts of the club.

At practice the cat takes up a prominent position where it can view operations and seems to take deep interest in the players. The team has won twenty-one of its twenty-four league matches this season, their latest triumph on Saturday being over Bradford, which is attributed to some occult feline influence.

Nun Butterfly in Bohemia.

Prague correspondence Pall Male Gazette. Throughout Bohemia landowners and forsters are in despair at the appearance of the dreaded nun butterfly (Monacha). Unless unusual weather conditions in the should prevent the development of this de structive pest, the forests are likely to suffer

structive pest, the forests are likely to suffer incalculable loss. The Minister of Agriculture has appointed a committee of experts to devise some means of protection against the threatened ravages.

The bordering forest lands of Saxony and Silesia are exposed to the same risks. Some ten years ago the nun butterfly devastated the forests of Bavaria. Many landowners thinking that the leafless trees were dead, cut them down, but those who waited a year found that their trees blossomed forth again. The plague usually continues for three or four years, when the insects die of inantion.

AMUSEMENTS.

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LEJEUNE: MM. SAMMARCO, DALMORES,
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TO-MORROW (MON.), at 5-DOUBLE
BILL. Mascagni's CAVALLERIA RUSTICANA. Mmes. De Cisneros. Severina, MM. Dalmores. Sevelihac; and Leoneavallo's I PAGLIACCI. Mme. Donalda: MM. Bassi, Somarco. Sevelihac; Venturini. Cond., Campanini
TUES., FEB. 12, at 8:15-Special Holiday
performance, Lincoin's Birthday, at Popular
Prices, 75c. to 33. Bellini's LA SON NAMBULA,
Miles. Pinkert. Trentini, Severina; MM. Bonet,
Arlmondi, Reschiglian, Tecchi. Cond., Tanara,
WED., FEB. 13, at 8-Meyerbeer's THE
HUGUENOTS. Mmes. Russ, Zeppelli, De
Cisneros. Severina, Zaccaria; MM. Bassi, Ancona, Arimondi, Sevelihac, Venturini, Fossetta,
Mugnoz, Daddi, Reschiglian. Cond., Campanini,
THURS., FEB. 14, at 8:15. Special performance. Seventh appearance of MME.
MELBA (by request)—Verdi's R [GOLETTO. THURS., FEB. 14, at 8:15. Special performance. Seventh appearance of MME. MELBA (by request)—Verdi's RIGOLETTO. Mmes. Melba. Severina, Giaconia, Zaccaria. MM. Bonci, Sammarco, Arlmondi, Fossetta, Mugnoz, Venturini, Reschigilan. Conductor, Campanini. Mugnoz, Venturini, Reschiguan.
Campanini.
FRI., FEB. 15, at 8—Verdi's AIDA. Mmes.
Russ, De Cisneros; MM. Bassi, Ancona, Arimondi, Mugnoz, Tecchi. Conductor Campanini.
SAT. MATINEE, FEB. 16, at 2—Eighth appearance of MME. MELBA. Donizetti's opera LUCIA DI LAMMERMOOR. Mmes.
Melba, Severina; MM. Bonci, Sammarco, Mugnoz, Venturini, Tecchi. Conductor, Tanara.
Doz, Venturini, Tecchi. Conductor, Tanara.

PASTOR'S

SAT. NIGHT, FEB. 16, at 8—(Eleventh of the series of popular Saturday Night Perform-ances; prices 75c. to 83). Verd's opera II, TROVATORE. Mmes. Russ. De Cisneros, Zaccaria; MM. Dalmores, Seveilhac, Mugnoz, Tecchi. Conductor, Campanini. Seats for All Above Now Selling.

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Lenten Course. 5 Thurs. Mats., 5 Sun Eva. To-night at 8:15-Ireland.